

Outline

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Course: Victorian Literature, Spring 2019, @rbuurma

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Some topics: novel theory; realism overview; social networks; city and country; print circulation; news and gossip; series and seriality; status and class; precarity; professionalism; questions of consent and agency

Reading

Week 2, February 1: canonical realisms

- Anthony Trollope, *Barchester Towers* and *The Last Chronicle*, continued
- Trollope, from *An Autobiography* (skim; read sections related to Barsetshire and last chapter)
- Georg Lukacs, Part 1 of *The Theory of the Novel* (longish)
- Ian Watt, from *The Rise of the Novel* (short)
- Roland Barthes, “The Reality Effect” (and handout explaining Saussure)
- Michel Foucault, from *Discipline and Punish* (background to Miller, not central, pretty much optional)
- D.A. Miller, Barchester Towers chapter from *The Novel and the Police*
- Mary Poovey on the Barsetshire series
- complete before class: Dennis Tenen and Grant Wythoff’s plain-text authoring tutorial
- create a Github account
- take a look at P.J. Trainor and the Fall 2016 Victorian Seminar’s Barsetshire without borders visualization
- discussion and outline: Laura and Keton
- close reading: Hali
- criticism summary: Sagnik
- seminar paper: Keton
- break:anyone?

Groundwork

- Go over Sagnick's Miller summary
- Larger project of novel and the police?
- Questions about the theory? Ask now.
- What is Lukacs saying. Ask Rachel to contextualize his work.

Regulatory forces

- Where are the police in Barchester Towers? What are the regulatory forces in the novel?
- "Moderate schism," and its relationship to Lukacs' conception of the epic.
- Do we buy Miller's characterization of Barchester Towers' form?
- What is the disciplinary power in *Last Chronicle*?

Structure of the novel

- Nature of quotidian form
- Function of biographical detail
- The novel in the age of institutions.
- The marriage plot

Realism of characters

- Barthes, Watt give us a lot on materialistic detail leading to formal realism. What about the realism of characters? How is this built, what kinds of details form a more 'formally real' character?
- Why does Quiverfull feel like a caricature, while Crawley feels more fleshed out?
- Reference autobiography handout
- [Idea?] Perhaps the 'realism' achieved in *Barchester Towers* is the realism of a community of acquaintances; we the reader feel part of a very real circle of gossip, while the type of realism that accompanies Crawley in *Last Chronicle* is more intimate.

Value

- What is the relationship between the invisible hand of classical economics and the narrator of a novel?
- Entanglement of moral and economic value. Do we buy Poovey's claim that the evaluative function in *Last Chronicle*, absent the invasion of a narrator, becomes crowdsourced and dispersed?

- Theft by finding, and Crawley's relationship to Trollope.

Women

- Context of women in Victorian Lit
- What are the overlaps, significances in the parallels between Mrs. Quiverfull, Mrs. Crawley, and Mrs. Proudie?
- Transition into Hali's close reading
- Look to Trollope's parents [?]

E Pluribus Unum: the Series as a Whole

- Poovey

Eleanor

- Is there any significance in the parallels between Barchester and Barset, dramatic tension ultimately coming down on the shoulders of nobody asking Eleanor things?
- What is the difference between a woman 'taking control' over her husbands proceedings, and a woman taking control over **her own money** after marriage? What's the significance of Eleanor's ignorance over the function of a cheque vs. cash?

Endings

- Last lines of both the autobiography and the novel

To be discussed

- reading load
- Princeton on March 22
- syllabus sign-ups for next week and beyond
- pitch workshop attendance discussion (ie, do we/does anyone want to drop in perhaps in lieu of break next week)
- Mastodon instance